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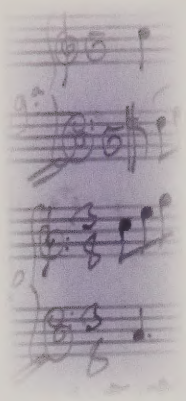

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THE

ENGLISH SCHOOL OF

LUTENIST SONG WRITERS

Transcribed, Scored and Edited
from the
Original Editions

by

EDMUND HORACE FELLOWES,

116

JOHN DOWLAND

A Pilgrimes Solace
(Fourth Book of Airs)
PART II Nos. 12-21
1612
AND
THREE SONGS
included in
A MUSICALL BANQVET
1610

STAINER & BELL, Ltd.
58, BERNERS STREET, LONDON, W.1.

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UPB

THE GENERAL PREFACE

The English School of Lutenist song-writers stands by itself as something which had no parallel in the contemporary Schools of music in Europe. Not the least remarkable feature of this School was the shortness of the period during which it shone so brilliantly ; for it began with the publication of John Dowland's first volume in 1597 and practically ended with the same composer's *A Pilgrim's Solace* published in 1612 ; John Attey's volume followed this as much as ten years later in 1622 as an isolated and final example of the same class of composition.

During the period between 1597 and 1612 some thirty volumes, or sets, were issued, of which copies have survived to our own time ; but no more than a single exemplar of several of these sets is known to exist. The most prolific of this group of song-writers were Thomas Campian and Robert Jones with five volumes each, and John Dowland with four. Campian's song-books are especially remarkable since they represent him in the dual capacity of poet and composer. Among other important composers in this School were Thomas Morley, Philip Rosseter, Thomas Ford, William Corkine, and Francis Pilkington.

We have in this collection of volumes a rich store of national song, the music of which is wedded to superb verse belonging to the finest period of our national literature. And the words were set by these Lutenist composers with a true appreciation of their poetic value ; their sole purpose was to enhance the beauty of the recitation of such lines through the medium of simple musical expression as opposed to any idea of elaborate device. It was their wonderful success in carrying out this special purpose that placed this group of English song-writers in the highest rank.

The song-books of the Lutenists each contained, as a general rule, about twenty songs ; a majority of the volumes consist of exactly twenty-one numbers, but no reason can now be suggested to explain such a large measure of uniformity in this matter. An accompaniment for the lute was printed below the solo voice-part, the notation employed for this purpose being that known as lute tablature. The lute accompaniment was sometimes reinforced in the bass by a bowed instrument such as the viol da gamba. In many instances the composers also arranged their songs for an alternative method of performance, namely, for four unaccompanied voice-parts, and these voice-parts were printed on a single page on a plan which enabled the four performers to stand in a semi-circle and to sing their music from one book placed in the middle. The harmonies of these additional voice-parts do not quite invariably conform with those of the lute, and occasional examples could be cited to show that the simultaneous performance of the lute accompaniment with the full vocal arrangement would produce a definite conflict of harmony. Moreover, the lutenist, who must necessarily have been seated while playing, would have been put to no little inconvenience in the scheme just mentioned, in which the performers all looked over one book. On the other hand, the title pages of some of the song-books suggest that a good deal of freedom in these matters was sanctioned by the composers themselves, but there can be little room for doubt that the main purpose of these musicians was to write songs for solo-voice with lute accompaniment, while as a secondary interest they also arranged many of them as unaccompanied part-songs. It seems certain that Dowland, the greatest of all the performers on the lute, and also a notable singer, used to sing his songs to his own accompaniment.

In the present Edition two versions of each song are given. In the first, the melody, or cantus-part, is reproduced together with the lute-tablature exactly as it stands in the original editions, and showing the composer's own barring of the music. Immediately over the tablature the Editor has inserted a strictly literal transcription of the lute-part in terms of modern notation, retaining the idiom of the lute even where it is not suited to the Pianoforte. The method of transcription here adopted differs from the usual practice, the Editor having exercised his own discretion in interpreting the individual values of the notes as plucked on the lute ; but the percussion of the notes on the Pianoforte precisely corresponds with that on the lute, and nothing further is added except phrase-marks.

This literal version thus very closely represents the Composer's original accompaniment. It will not be found wholly ineffective for practical use on a Pianoforte, and when played upon a Harpsichord the effect quite nearly approaches that of the lute.

But an alternative version of the songs was also considered desirable. In this alternative version the original barring of the voice-part had been somewhat modified with the object of simplifying the interpretation of the music. The principle of irregularity in this matter has been retained, and it is very important that singers and accompanists who may use this Edition should understand that the crotchet (or minim) unit *remains constant in value right through each song*, whatever may be the variations of rhythm, and regardless of such inequalities of bar-length as will be found throughout these compositions. The rare exceptions to this rule as, for example, in Dowland's Second Book No. 5, are duly noted in each case. In many cases a crotchet unit has been substituted for the original minim unit. In view of the irregularity of bar-lengths so generally occurring, it was considered undesirable to give any time-signatures in this alternative version. The original signatures are reproduced in the literal version, and it must be

remembered that time-signatures at the beginning of a piece of Elizabethan music never indicated the number of beats in a bar but merely the relative value of the longer notes to the shorter. Rhythms of $\frac{4}{4}$, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{6}{8}$, not to mention more complex rhythms, were introduced promiscuously by these composers, and they were indicated by the true accentuation of the words rather than by any system of time-signatures or of barring. It is, in consequence, necessary that a singer should acquire perfect facility in dealing with the sudden and frequent changes of rhythm in order to interpret Elizabethan music satisfactorily.

In a few instances the songs have been transposed with the object of bringing them all into line for voices of medium compass. Those who desire to do so can of course transpose them to any key that suits their own individual requirements.

The accompaniment in this alternative version has been arranged by the Editor exclusively from the composer's own material, but the comparatively narrow compass of the lute has been suitably extended, especially in its upper ranges, and the idiom of the lute has been adapted to that of the Pianoforte as far as possible without sacrificing the character of the music. A short introductory phrase to each song has also been added by the Editor where none existed in the original Edition, and these phrases are designed upon material to be found in the songs themselves. Modern key-signatures have been added, and also expression-marks, none whatever being found in the original Editions.

In this last particular the Editor has no desire to hamper the individual discretion of those who may sing these songs ; and, indeed, his suggestions mainly apply only to the first-verse of the songs, for it would give a confused appearance to print different expressions-marks for each verse. It should be remembered that the first verse alone was, as a general rule, printed with the music in the original editions, the remaining verses appearing in metrical form at the foot of the page. Although, of course, the metre of the subsequent verses is identical with that of the first, it is not infrequently necessary to re-arrange the position of the words of the later verse in order to fit them to some of the smaller phrases of the music. A good example of this will be found in No. 20 of Dowland's first book.

The authorship of the words was seldom recorded in the original Editions. Whenever it has been possible to identify the poet, his name has been given in the present Edition.

No complete Edition of the Lutenist songs has ever been issued since the original editions appeared, now more than three hundred years ago. It is hoped that the present Edition may be instrumental in making these superb English songs known, as they deserve to be, throughout the world. No library, either public or private, which devotes any space to the English poets, should lack a copy of these song-books ; the songs themselves should find a place on a large proportion of Concert-programmes.

I desire to express my cordial thanks to my friend the Rev. A. Ramsbotham for valuable advice in connection with the Pianoforte accompaniments, and for help in reading the proofs.

EDMUND H. FELLOWES

THE CLOISTERS, WINDSOR CASTLE,

September 1*st*, 1920.

CONTENTS.

A PILGRIMES SOLACE.

PART II.

		PAGES
XII.	In this trembling shadow cast	52 & 55
XIII.	If that a sinner's sighs	57 & 60
XIV.XVI.	Thou mighty God	62 & 70
XVII.	Where sin sore wounding	76 & 79
XVIII.	My heart and tongue were twins	81 & 83
XIX.	Up, merry mates, to Neptune's praise....	85
XX.	Welcome, black night	91
XXI.	Cease these false sports	97

THREE SONGS FROM

A MUSICALL BANQVET.

VIII.	Far from triumphing Court	104 & 107
IX.	Lady, if you so spite me	109 & 113
X.	In darkness let me dwell....	116 & 121

In this trembling shadow cast

Voice

Lute

In this trem - bling, trem - bling sha - dow, cast From these boughs which thy wings shake, Far from hu - man trou -

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- bles, hu - man trou - bles, trou - bles placed,

Songs to the Lord, to the Lord would I make.

Dark-ness, dark - ness from my mind then take,

For thy rites, thy rites none may be - gin

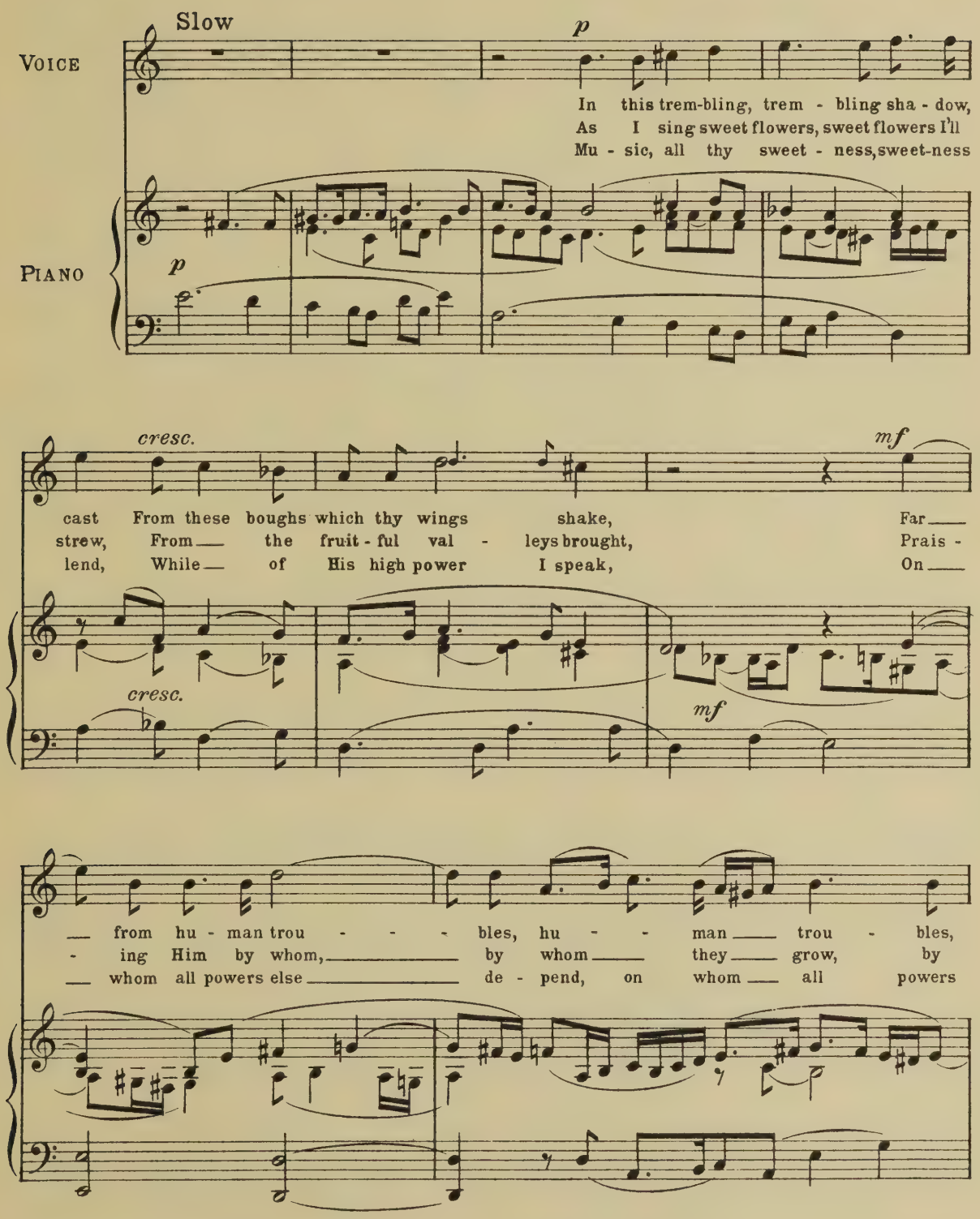
Till they feel thy light, till they feel thy light with - in.

In this trembling shadow, cast
From those boughs which thy wings shake,
Far from human troubles placed,
Songs to the Lord would I make.
Darkness from my mind then take,
For thy rites none may begin
Till they feel thy light within.

As I sing sweet flowers I'll strew
From the fruitful valleys brought,
Praising Him by whom they grow,
Him that heaven and earth hath wrought,
Him that all things framed of nought,
Him that all for man did make,
But made man for his own sake.

Music all thy sweetness lend,
While of His high power I speak,
On whom all powers else depend;
But my breast is now too weak;
Trumpets shrill the air should break;
All in vain my sounds I raise;
Boundless power asks boundless praise.

IN THIS TREMBLING SHADOW CAST



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f

trou - - bles placed, Songs to the Lord, to the
whom ——— they grow, Him ——— that heaven, heaven and
else ——— de - pend; But my breast now, is now

f

dim.

Lord would I make. Dark-ness, dark - ness from my mind then—
earth hath — wrought, Him that all things, all things framed of —
too weak, too weak; Trum-pets, trum - pets shrill the air should

dim.

p *cresc.*

take, For thy rites, thy rites none — may be -
nought, Him that all for man, for — man did
break; All in vain, in vain, my — sounds I

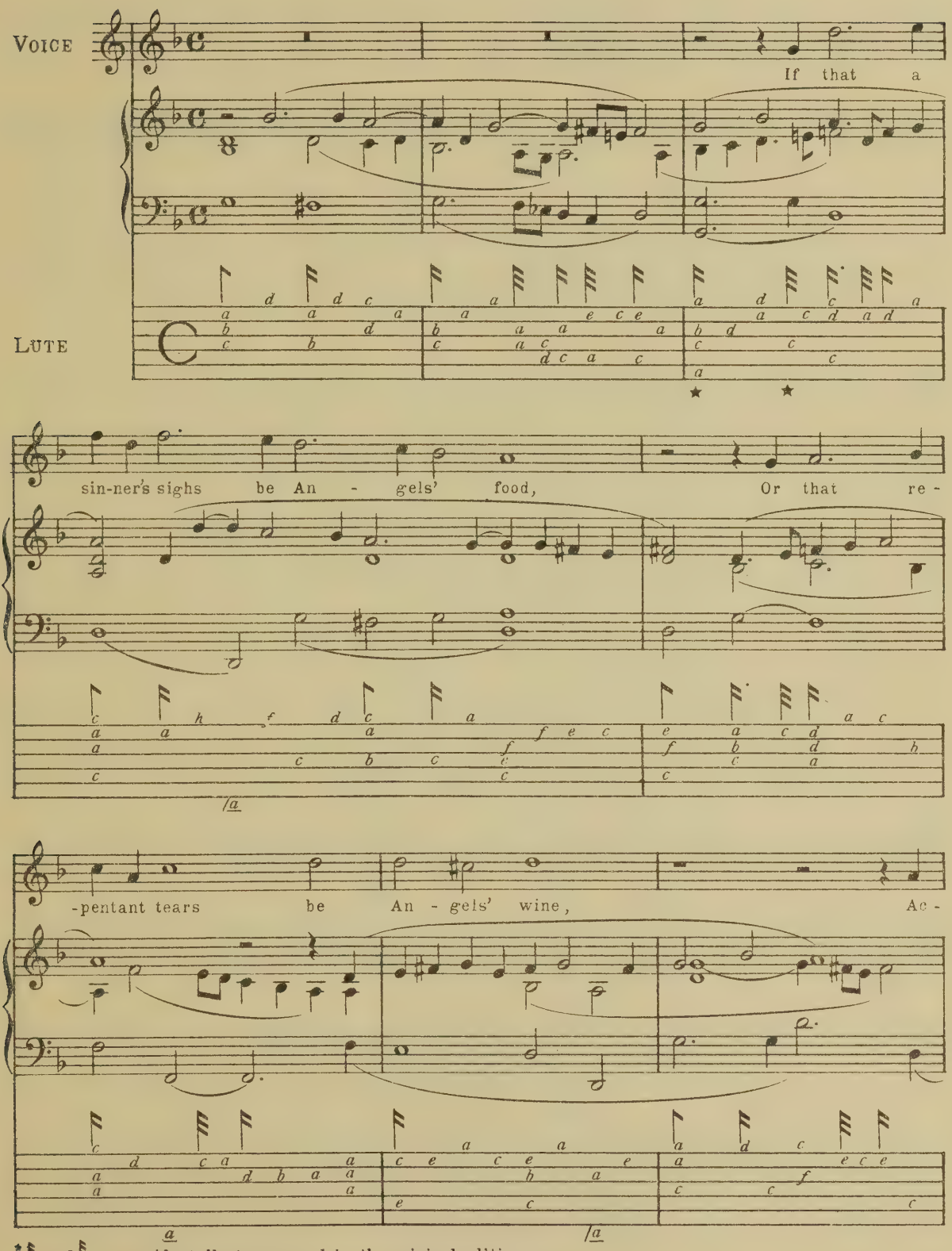
p *cresc.*

mf *f*

-gin Till they feel thy light, till they feel thy light — with - in.
make, But made man, made man, but made man for his — own sake.
raise; Bound-less power, bound - less, bound-less power asks bound-less praise.

mf *f*

If that a sinner's sighs



* ♮ and ♭ are accidentally transposed in the original edition.

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-cept, O Lord, in this most pen - sive mood These

heart - y sighs and dole-ful plaints of mine,

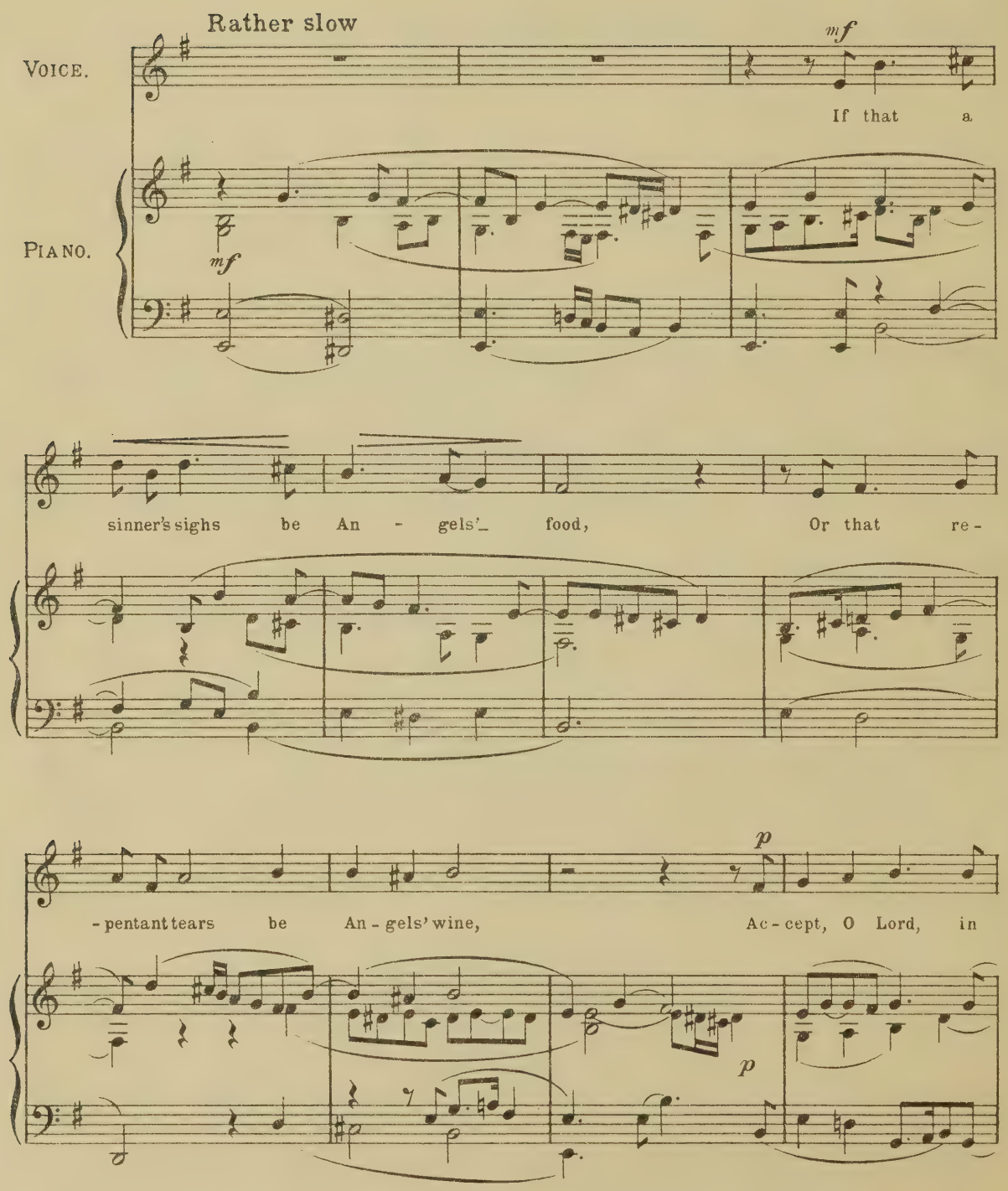
That went with Pe - ter forth

most sin - ful - ly, But not, as

Pe - ter did, weep, weep, weep, weep bit - ter - ly.

If that a sinner's sighs be Angels' food,
Or that repentant tears be Angels' wine,
Accept, O Lord, in this most pensive mood
These hearty sighs and doleful plaints of mine,
That went with Peter forth most sinfully,
But not, as Peter did, weep bitterly.

If that a sinner's sighs.



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this most pen - sive mood These heart - y sighs anddole-ful

plaints of mine, That went with

Pe - ter forth most sin - ful - ly, But

not, as Pe - ter did, weep, weep, weep, weep bit - ter - ly.

Thou mighty God

(THE FIRST PART)

Voice

Lute

Thou might - y God, that right - est ev' - ry wrong,

Lis - ten to Patience, lis - ten to Patience

lis - ten to Pa - tience, Patience in a dy - ing, a dy - ing, dying song.

When Job had lost his chil - dren,

lands and goods, Pa - tience, pa - tience as-

-sua - - ged his ex - ces - sive pain;

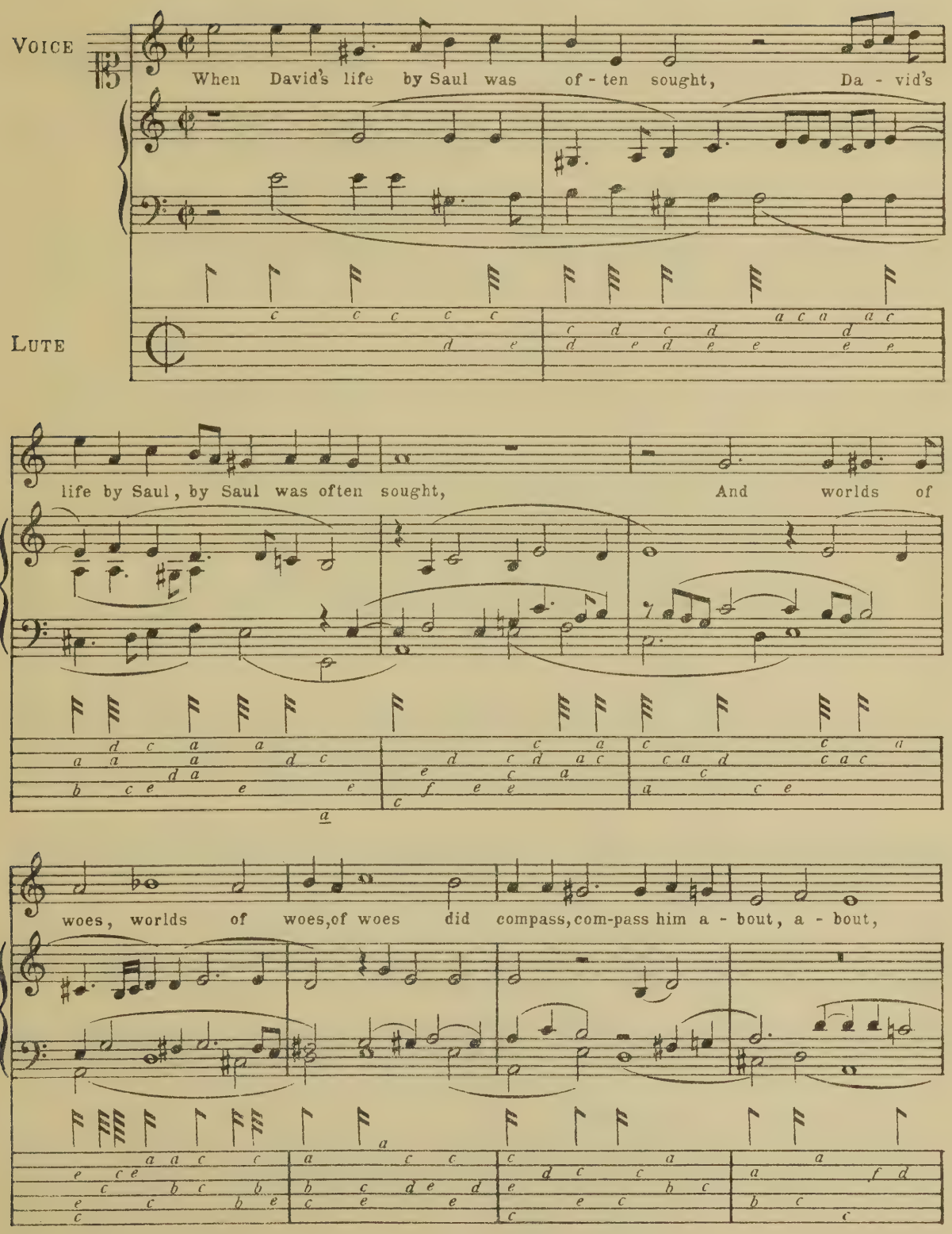
And when his sor - rows, his sor - rows, sor - rows came as fast

as floods, as floods, Hope kept his heart, his heart, his heart till com-

- fort came a-gain, till comfort came a - gain, came a - gain.

WHEN DAVID'S LIFE

(THE SECOND PART)



On dire revenge he never, nev - er had a thought, a thought;

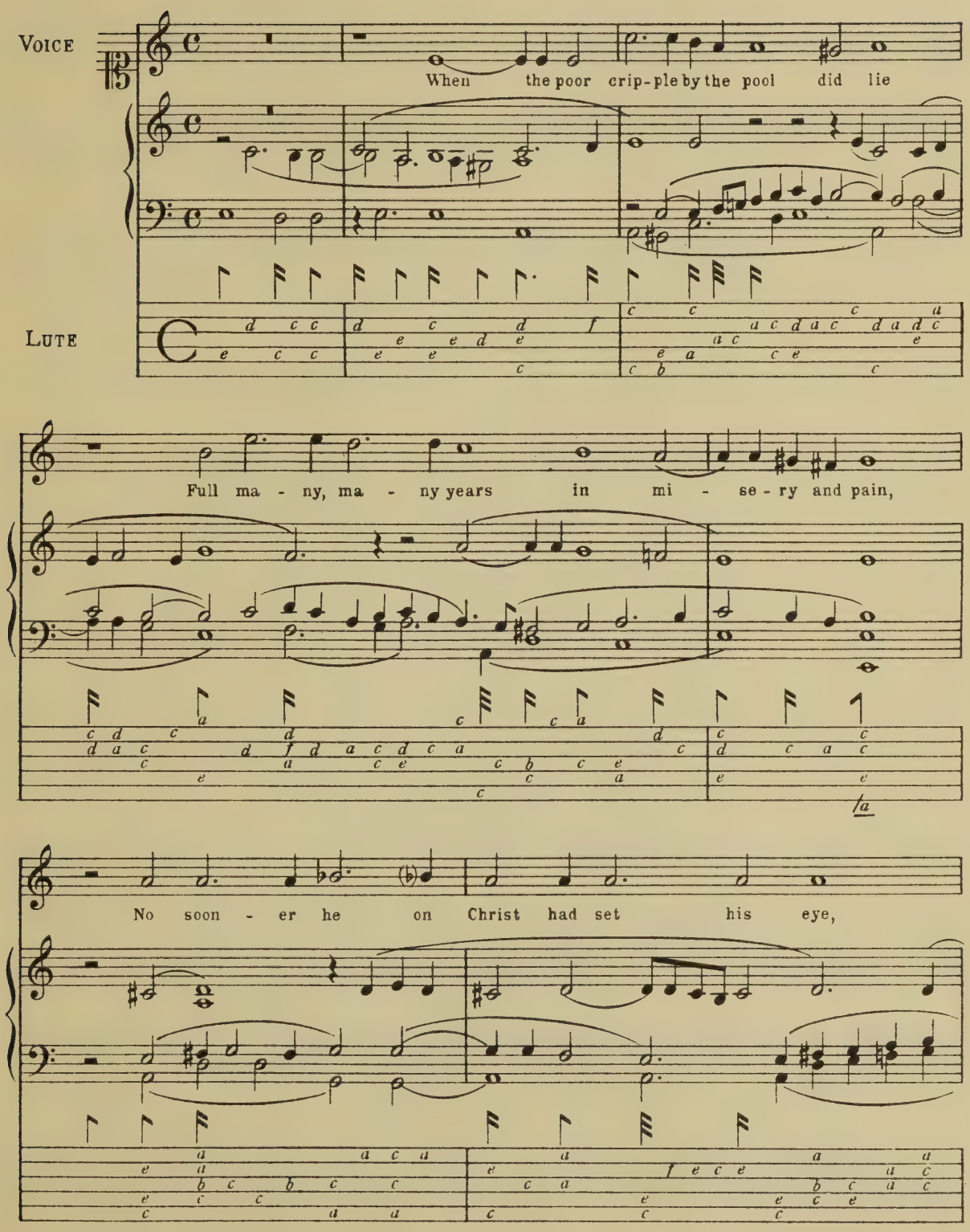
/a

But in his griefs, but in his griefs, his griefs, his griefs, Hope

still did help him out, Hope still did help him, help him out.

WHEN THE POOR CRIPPLE

(THE THIRD PART)



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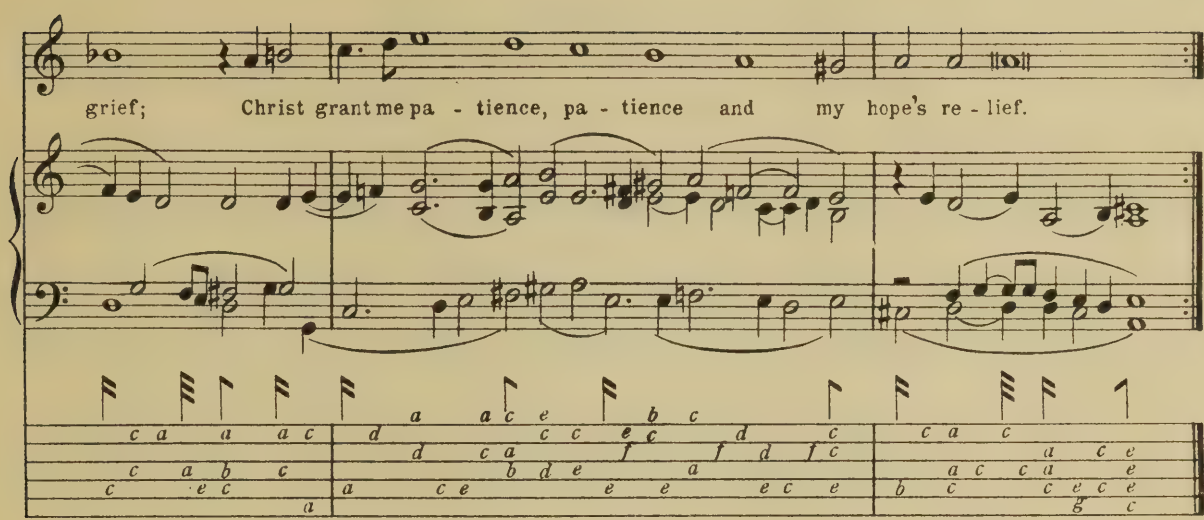
But he was well, he was well, was

*a is omitted in the tablature but clearly intended, as shown in the Bassus part

well, and com - fort, com - fort came a - gain, a - gain.

No Da - vid, Job, nor crip - ple in more grief, in more

*c on the 3rd string is misprinted on the 2nd string in the original edition.

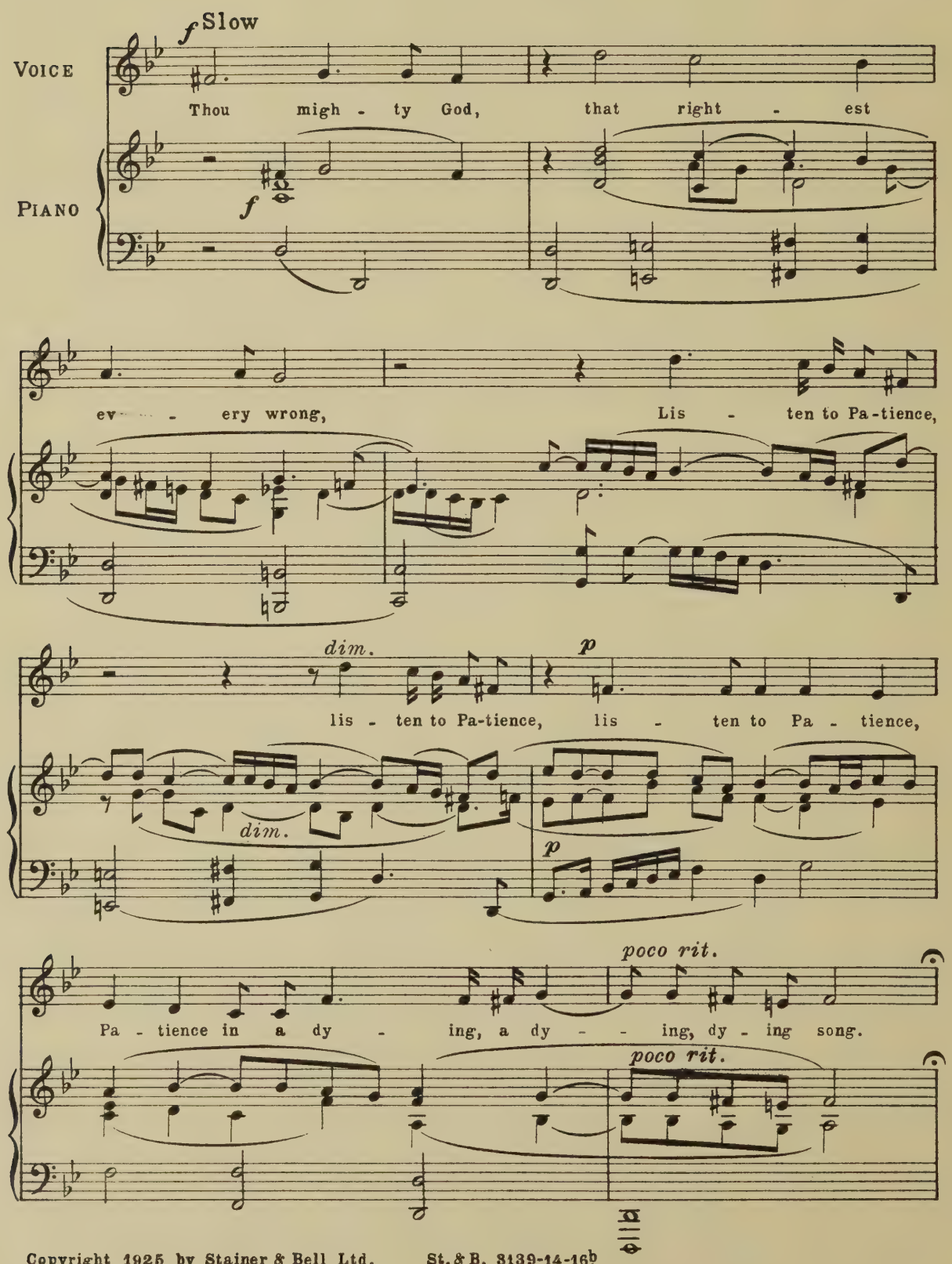


Thou mighty God, that rightest every wrong,
Listen to Patience in a dying song.
When Job had lost his children, lands and goods,
Patience assuaged his excessive pain;
And when his sorrows came as fast as floods,
Hope kept his heart till comfort came again.

When David's life by Saul was often sought,
And worlds of woes did compass him about,
On dire revenge he never had a thought,
But in his griefs Hope still did help him out.

When the poor cripple by the pool did lie
Full many years in misery and pain,
No sooner he on Christ had set his eye,
But he was well, and comfort came again.
No David, Job, nor cripple in more grief;
Christ, give me Patience and my hope's relief.

THOU MIGHTY GOD



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mf

When Job had lost his chil - dren lands and goods,

mf

Pa - tience, pa - tience as - sua - ged

p

his ex - ces - sive pain; And when his sor - rows,

p

his sor - rows, sor - rows came as fast as floods, as

cresc.

floods, Hope kept his heart, his heart, his heart till com-

cresc.

mf

— fort came a-gain, till com-fort came a - gain, came a - gain.

mf

mf

When Da-vid's life by Saul was of - ten sought, Da - vid's

mf

life by Saul, by— Saul was of - ten sought,

p

p

And worlds of woes, worlds of woes, of woes did

compass, com - pass him a - bout, a - bout, On dire

cresc.

cresc.

mf

re-venge he nev-er, nev - er had a thought, a thought, But

p

mf

p

in his griefs, but in his griefs, his griefs, his griefs, Hope

poco cresc.

poco cresc.

mf *dim.*

still did help him out, Hope still did help him, help him out.

mf *dim.*

p

When the poor crip - ple by the pool did

p

lie Full ma - ny, ma - ny years in mi - se-ry and

cresc. *mf*

pain, No soon - er he on Christ had set his eye, But

cresc. *mf*

he was well, he was well, was well, And com -

f *p*

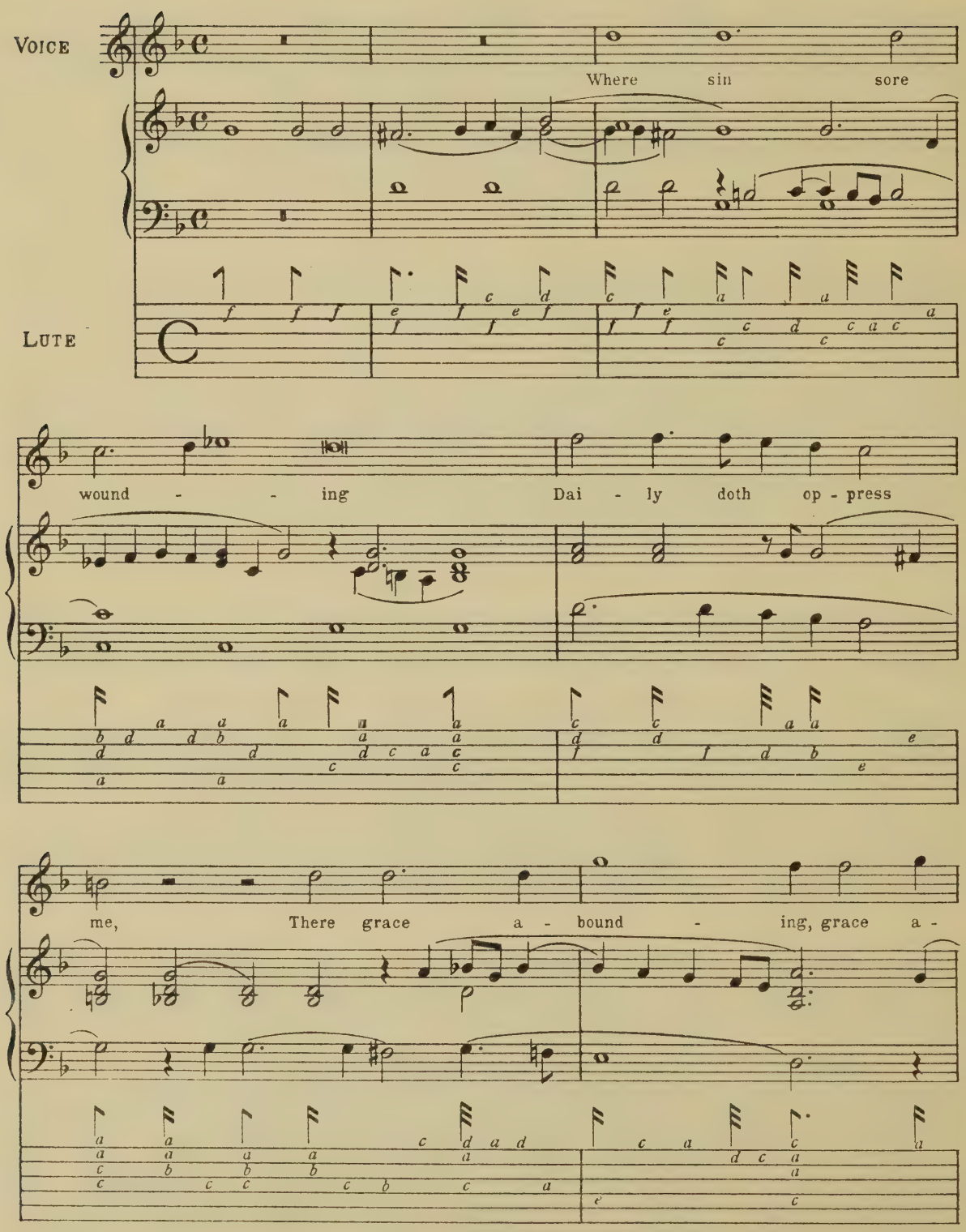
fort, com - fort came a - gain, a - gain. No

f *p*

Dav - id, Job, nor crip - ple in more grief, in more grief; Christ

grant me pa - tience, pa - tience and my hope's re - lief.

Where sin sore wounding



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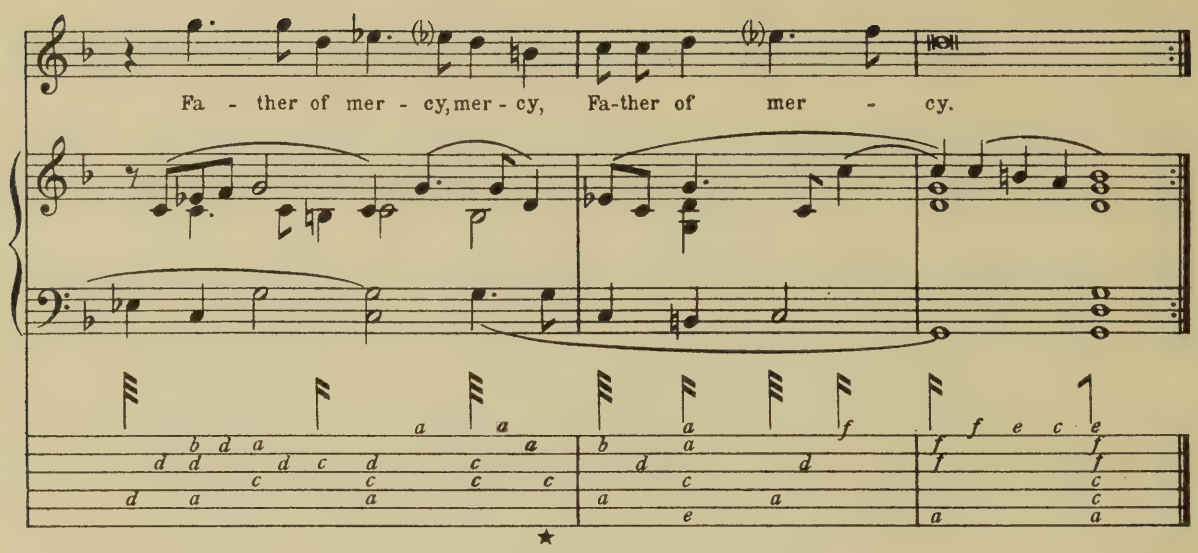
-bound - ing free - ly, free - ly

doth re - dress me. So that re - sound - ing Still I

shall con - fess Thee, Fa - ther, Fa - ther of mer - cy,

* ♮ omitted in the original edition.



*c is printed a string too low in the original edition.

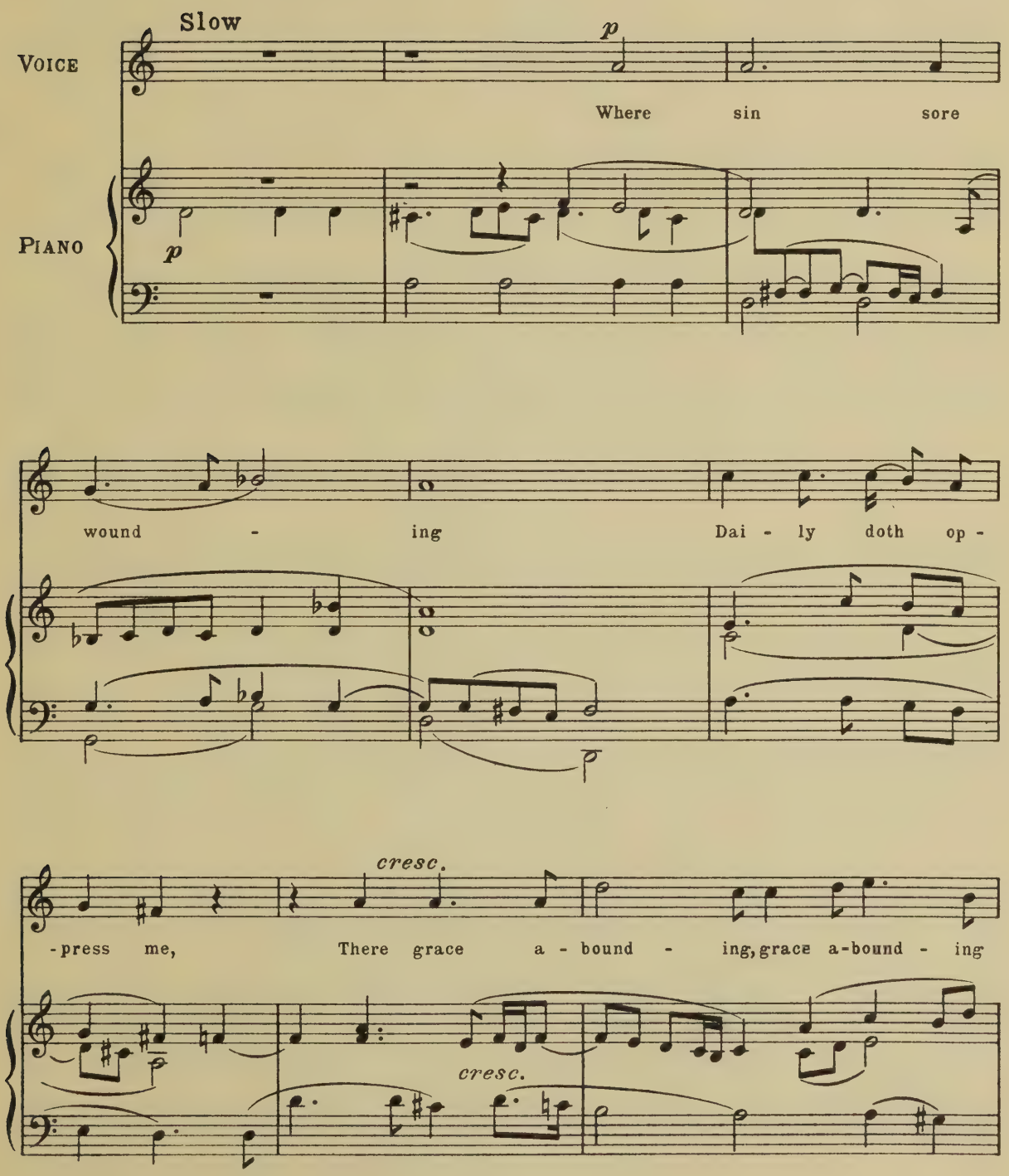
Where sin, sore wounding
  Daily doth oppress me,
There grace abounding
  Freely doth redress me,
So that resounding
  Still I shall confess Thee,
    Father of mercy.

Though sin offending
  Daily doth torment me,
Yet grace amending,
  Since I do repent me,
At my life's ending
  Will, I hope, present me
    Clear to Thy mercy.

The wound sin gave me
  Was of death assured,
Did not grace save me
  Whereby it is cured.
So wilt thou have me
  To Thy love inured,
    Free without merit.

Sin's stripe is healed
  And his sting abated;
Death's mouth is sealed
  And the grave amated;
Thy love revealed
  And Thy grace related
    Gives me this spirit.

Where sin sore wounding



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mf

Free - ly, free - ly doth re - dress

mf

p

cresc.

me. So that re - sound - ing Still I shall con -

p

cresc.

mf

- fess Thee Fa - ther, Fa - ther of

mf

f

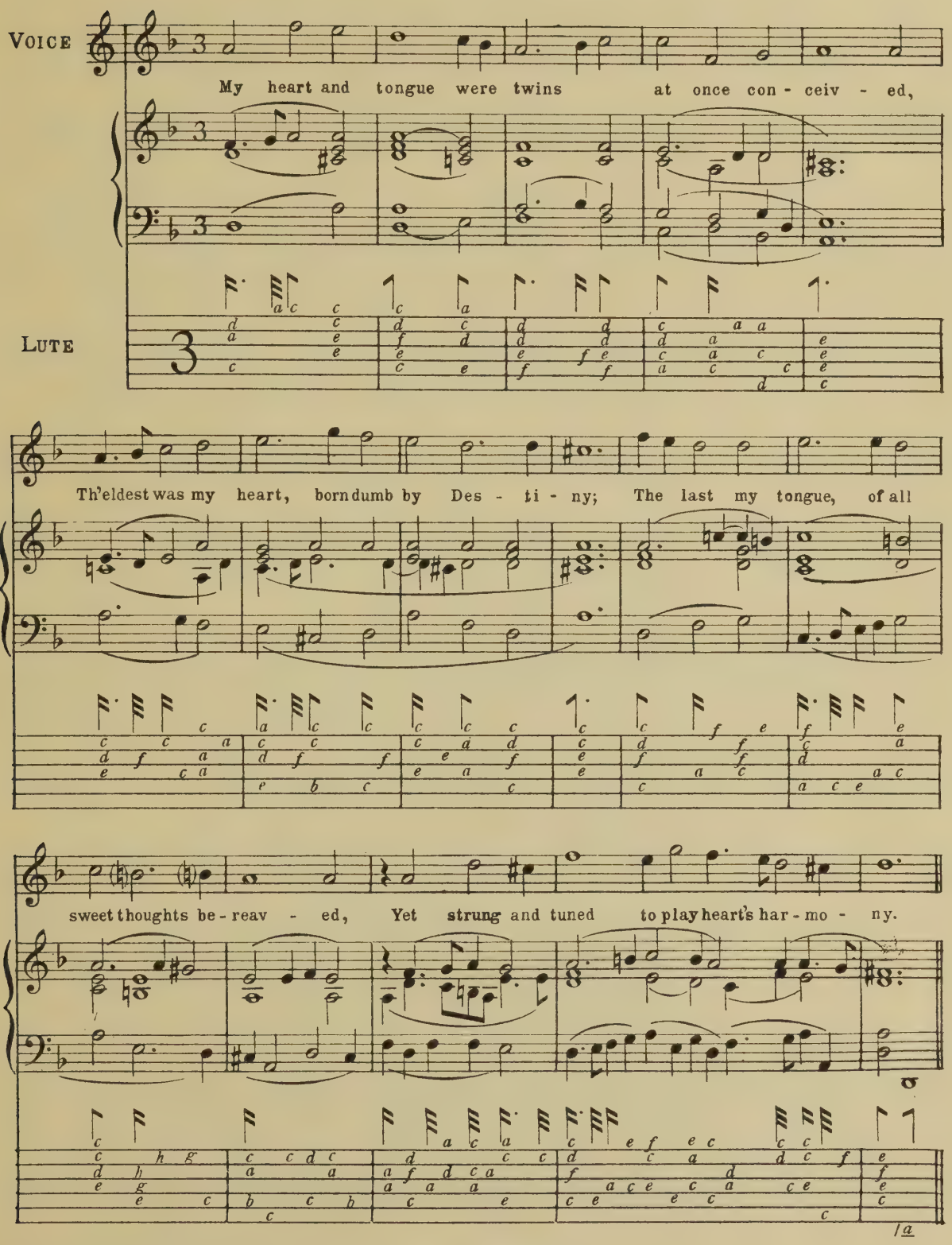
dim.

mer - cy, Fa - ther of mer - cy, mer - cy, Fa-ther of mer - cy.

f

dim.

MY HEART AND TONGUE WERE TWINS



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CONCLUSION

Then this be sure, since it is true per-fec - tion, That neither

men nor gods, nor gods can force af - fec-tion.

My heart and tongue were twins at once conceived
Th' eldest was my heart born dumb by destiny;
The last my tongue of all sweet thoughts bereaved,
Yet strung and tuned to play heart's harmony.

Both knit in one and yet asunder placed,
What heart would speak the tongue doth still discover,
What tongue doth speak is of the heart embraced;
And both are one to make a new found lover.

New found, and only found in gods and kings
Whose words are deeds, but words nor deeds regarded,
Chaste thoughts do mount and fly with swiftest wings,
My love with pain, my pain with loss rewarded.

Then this be sure, since it is true perfection
That neither men nor gods can force affection.

My heart and tongue were twins

Very moderate speed.

Voice

mf

My heart and tongue were twins at once con - ceiv - ed, Th'eld-est was my heart, born dumb by Des - ti - ny; The last my tongue, of all sweet thoughts be - reav - ed,

Both knit in one and yet a - sun - der plac - ed, What heart would speak the tongue doth still dis - co - ver; What tongue doth speak, is of the heart em - bra - ced,

New found and on - ly found in gods and kings Whose words are deeds, but words nor deeds re - gard-ed. Chaste thoughts do mount and fly with swift - est wings,

Piano

mf

p

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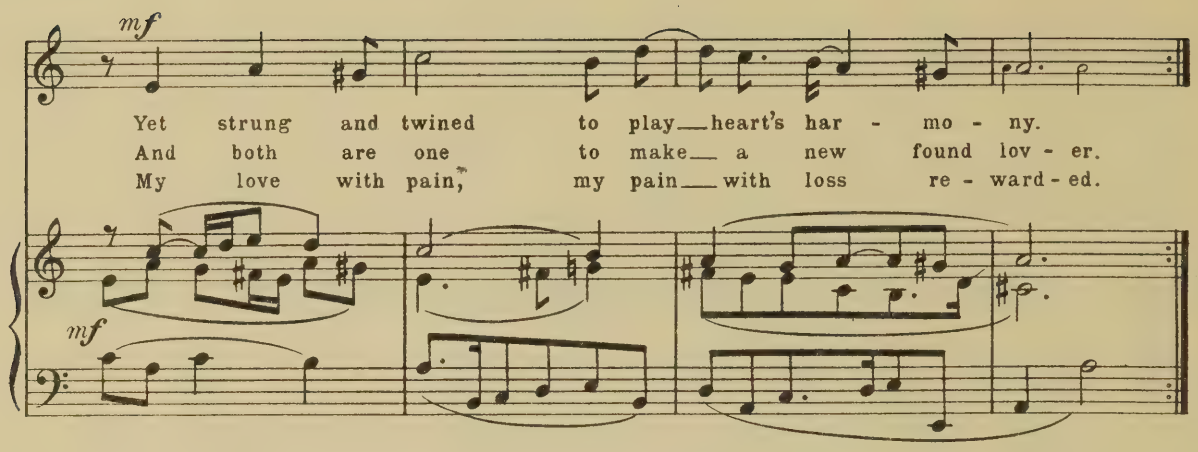
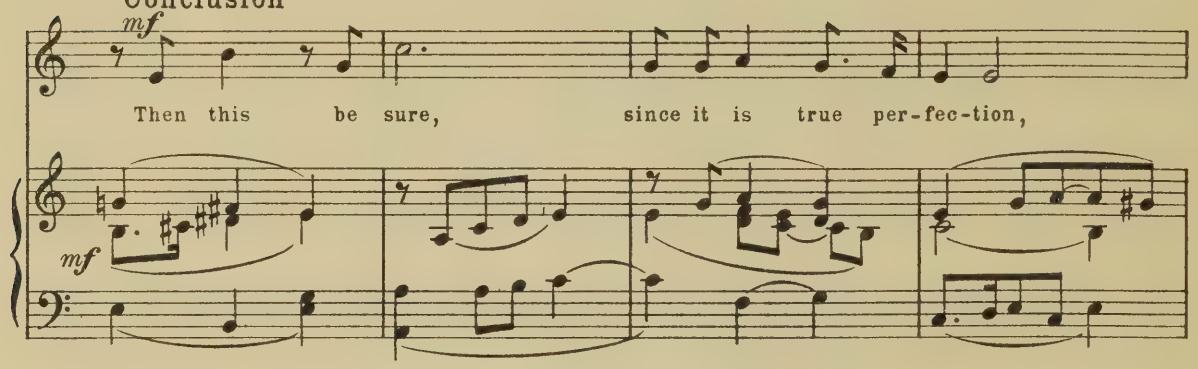
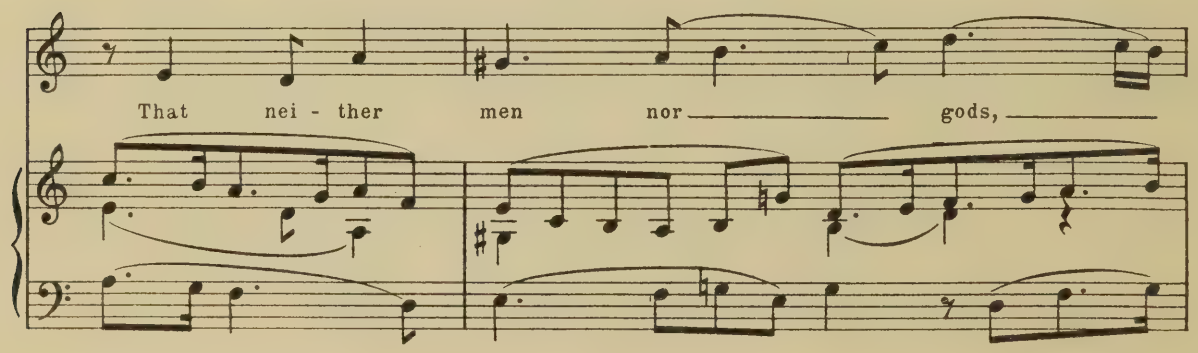
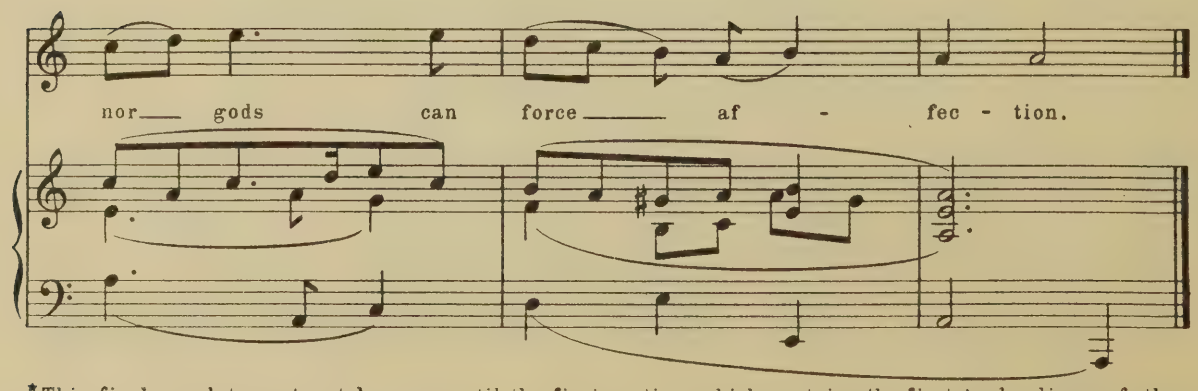


Conclusion*







*This final couplet must not be sung until the first section, which contains the first twelve lines of the sonnet, has been twice repeated.

UP MERRY MATES.

(A Dialogue and Chorus.)

Briskly.

VOICE. *f* Up mer-ry mates, to Nep - tune's praise your voi-ces high ad -

LUTE. *f*

-vance, The wa - t'ry nymphs shall dance and

Æ - - o - lus shall whis - - - tle to your lays.

*The tablature gives a dot to the minim. †*c* on the 4th string is misprinted *a* in the original edition.

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Steer-man, how stands the wind? What

Full north north east.

course? No worse, and blow so

Full south south west.

fair? Then sink, sink, sink, sink, Despair! Come, so - lace to the mind,

'Ere night we shall, we shall the ha - - - ven find.

CHORUS. (♩ = 𝅗𝅥)

CANTUS.

O hap - py days! who may, who may con -

ALTUS.

O hap - py, hap - py days! who can, who can con -

TENOR.

O hap - py, hap - - py days! who may con -

BASSUS.

O hap - py days, hap - - py days! who can con -

-tain, But swell with proud dis - dain when seas are

-tain, But ___ swell ___ with proud dis - dain when seas, when seas are

-tain, But ___ swell with proud dis - dain when ___ seas are smooth,

-tain, But swell with ___ proud dis - dain when seas are smooth,

smooth, sails full, and all things ___ please?

smooth, sails full, and ___ all things please?

sails, sails full, and ___ all ___ things, all things please?

seas are smooth, sails full, and all things please?

*The original edition has ♪ here in error. ✦The original edition has ♪ here in error.

Conclusion *

(𝅗𝅥 = ♩)

The gold - en mean that con - stant spi - rit bears

The gold - en mean that con - stant spi - rit bears

The gold - en mean that con - stant spi - rit bears

The gold - en mean that con - stant spi - rit bears

in such ex - tremes that nor pre - sumes nor fears.

in such ex - tremes that nor pre - sumes nor fears.

in such ex - tremes that nor pre - sumes nor fears.

in such ex - tremes that nor pre - sumes nor fears.

*The "Conclusion" is to be sung only at the end of the second verse.

St. & B. 3189-19a

1.

Up, merry mates! to Neptune's praise,
Your voices high advance!
The watery nymphs shall dance,
And Æolus shall whistle to your lays.
Steerman, how stands the wind?
Full north north east.
What course?
Full south south west.
No worse
And blow so fair?
Then sink despair!
Come, solace to the mind.
'Ere night we shall the haven find.
O happy days!
Who may contain
But swell with proud disdain
When seas are smooth, sails full, and all things please?

2.

Up, merry mates! proud Neptune lowers.
Your voices all deplore you;
The nymphs stand weeping o'er you,
And Æolus and Iris bandy showers.
Boatsman, haul in the boat!
Hark, hark the ratlings!
'Tis hail!
Make fast the tacklings!
Strike sail!
Make quick despatches!
Shut close the hatches!
Hold stern! cast anchor out!
This night we shall at random float.
O dismal hours!
Who can forbear
But sink with sad despair
When seas are rough, sails rent, and each thing lowers?

Conclusion

The golden mean that constant spirit bears
In such extremes that nor presumes nor fears.

WELCOME, BLACK NIGHT.

Moderate speed.

VOICE.*

Wel - come, Wel - - come, black night, Hy-men's

LUTE.

fair day! Help, help,

help Hy-men Love's due debt to pay, Love's

* The Solo voice part is assigned by the composer to the "Cantus Secundus" part.

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— due debt ——— is chaste de-light, Which

if the tur-tles, the tur-tles, the tur - - - tles want to -

-night Hy - - men for - feits his de - i -

-ty, And Night in love, in love her dig - ni - ty.

Help, help, black Night, Hy-men's fair Day

help Hy - men, help Hy - men

Love's due debt to pay.

CHORUS. (𝅗𝅥 = ♩) (♩ = 𝅗𝅥)

CANTUS PRIMUS.

Hy - men, O Hy - men, mine of trea - sures

CANTUS SECUNDUS.

Hy - men, O Hy - men, mine of trea - sures

TENOR.

Hy - men, O Hy - men, mine of trea - sures

QUINTUS.

Hy - men, O Hy - men, mine of trea -

BASSUS.

Hy - men, O Hy - men, mine of trea - sures

* This note is misprinted D in the original edition. ✣c is misprinted a string higher in the original edition.

more di - - vine. What de - i - ty is like to

more di - vine. What de - i - ty is like to

more di - vine. What de - i - ty, what de - i - ty is like ___

- - sures more di - vine. What de-i-ty is like to ___

more di - - vine. What de - i - ty is like, is like to

thee, that fre - - est from mor - tal - - i - ty?

thee, that fre - est from ___ mor - tal - - - i - - ty?

___ to thee, that fre - est from mor - - tal - i - - ty?

thee, to thee, that ___ fre - est from ___ mor - tal - - i - - - ty?

thee, that fre - est from mor - - tal - - i - ty?

1.

Welcome, black Night! Hymen's fair Day!
Help Hymen Love's due debt to pay.
Love's due debt is chaste delight,
Which if the turtles want to-night
Hymen forfeits his deity
And Night in love her dignity.
    Help, help, black Night, Hymen's fair Day,
    Help Hymen Love's due debt to pay.

    Hymen, O Hymen! mine
    Of treasures more divine.
    What deity is like to thee
    That freest from mortality?

2.

Stay, happy pair, stay but awhile,
Hymen comes not Love to beguile.
These sports are alluring baits
And sauce are to Love's sweetest cates.*
Longing Hope doth no hurt but this
It heightens Love's attained bliss.
    Then stay, most happy, stay awhile.
    Hymen comes not Love to beguile.

    Hymen, O Hymen! mine
    Of treasures more divine.
    What deity is like to thee
    That freest from mortality?

* *cates.*— *Sc.* delicacies

CEASE THESE FALSE SPORTS.

Moderate speed

VOICE.*

LUTE.

Cease, cease, cease these false sports! Haste, haste,

haste a-way! Love's made a tru - ant by your stay. Good -

- night! Good- night! yet vir - gin, vir - gin - bride,

*The solo part is assigned by the Composer to the Cantus Secundus, and may be sung by a tenor or baritone.

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But look 'ere day, but look 'ere day,— 'ere day be

spied You change that fruit - less name, Lest

you your sex de - fame. Fear not Hy - men's— peace - ful war,

You'll con - quer, you'll con - quer, you'll con - quer,

though you sub - du-ed are. Good - - night!

and 'ere the day be old, Rise to the sun, rise to the

sun, rise to the sun, to the sun, to the sun a ma - ri - gold.

CHORUS.

CANTUS PRIMUS.

(♩=𝅗𝅥)

Hy - men, O Hy - men, bless this night,

CANTUS SECUNDUS.

Hy - men, O Hy - men, bless this night, this night, bless

TENOR.

Hy - men, O Hy - men, bless this night, this night, that

QUINTUS.

Hy - men, O Hy - men, bless this night, that Love's dark

BASSUS.

Hy - men, O Hy - men, bless this night, that Love's dark

that Love's dark works, Love's dark works, may come to light.

this night, that Love's dark works may come may come to light.

Love's dark works, Love's dark works, that Love's dark works may come to light.

works, that Love's dark works, dark works, that Love's dark works may come to light.

works, that Love's dark works, Love's dark works, dark works may come to light.

* This note is misprinted F in the original edition.

Cease, cease these false sports! Haste away!
Love's made a truant by your stay.
Good-night! yet virgin-bride.
But look 'ere day be spied
You change that fruitless name,
Lest you your sex defame.
Fear not Hymen's peaceful war,
You'll conquer though you subdued are.
Good-night! and 'ere the day be old
Rise to the sun a marigold.

CHORUS.

Hymen, O Hymen, bless this night,
That Love's dark works may come to light.

Three Songs

by

JOHN DOWLAND

included by

ROBERT DOWLAND

in

A MUSICALL BANQVET

Furnished with varietie of delicious Ayres,
Collected out of the best Authors in
English, French, Spanish, and
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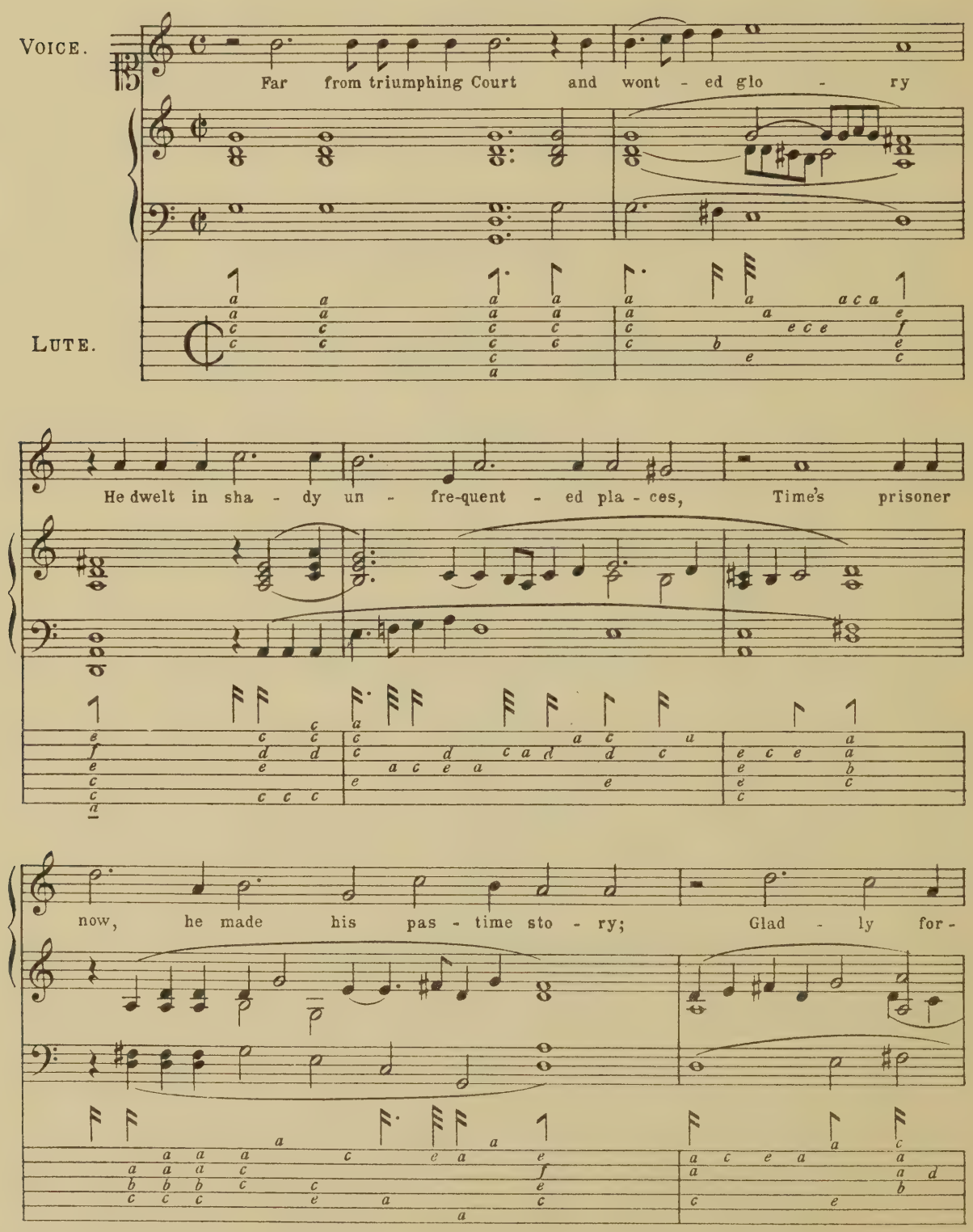
(Published in 1610)

EDITED BY

EDMUND H. FELLOWES.

Far from triumphing Court.

Words by Sir HENRY LEA.



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- gets Court's erst - af - ford - ed gra - ces. The god - dess whom he served

to heaven is gone, And he on earth,

and he on earth in dark - ness left to moan.

Far from triumphing Court and wonted glory
  He dwelt in shady unfrequented places,
Time's prisoner now, he made his pastime story;
  Gladly forgets Court's erst-afforded graces.
That goddess whom he served to heaven is gone,
And he on earth in darkness left to moan.

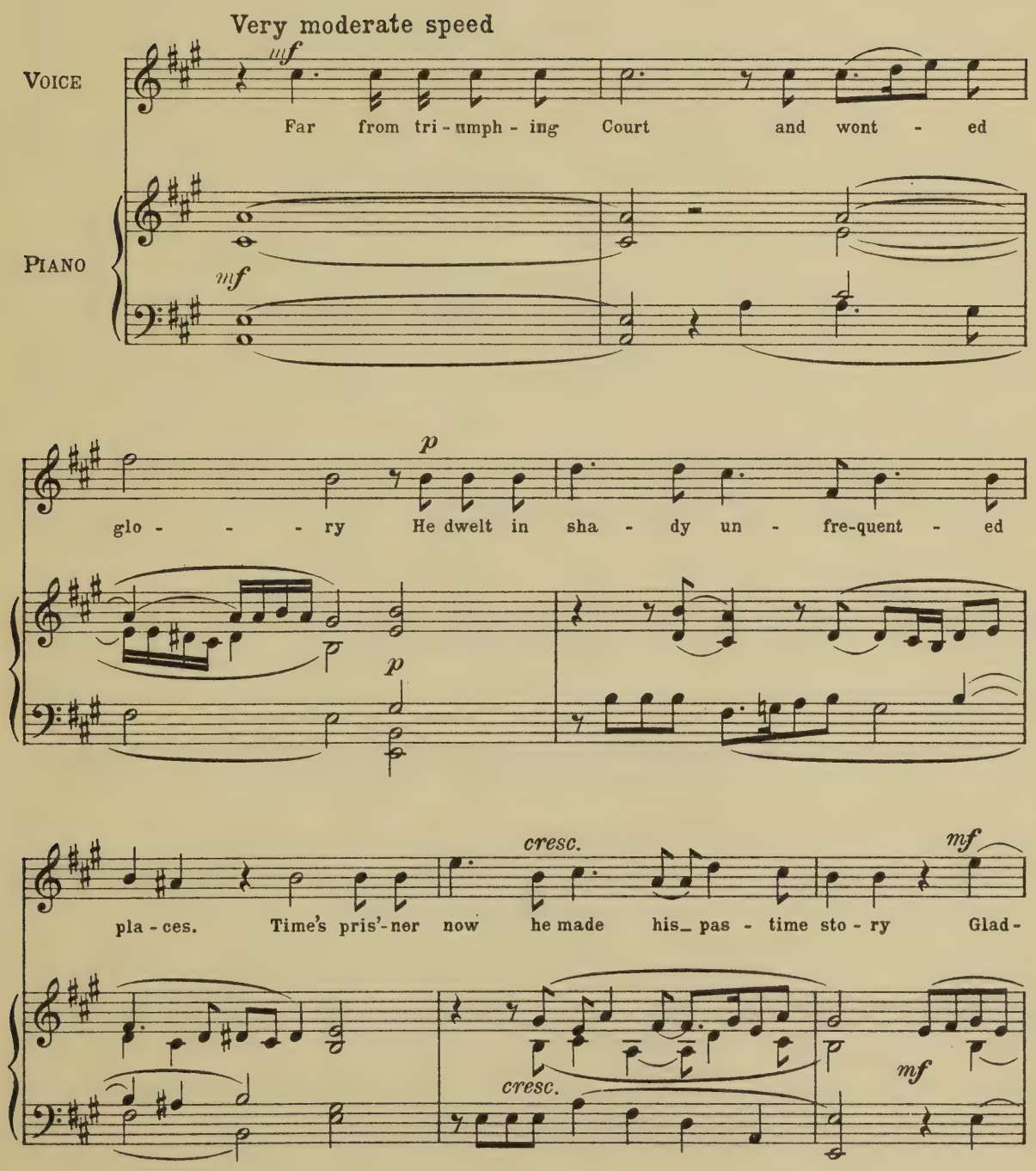
But lo, a glorious light from his dark rest
  Shone from the place where erst this goddess dwelt;
A light whose beams the world with fruit hath blest;
  Blest was the knight while he that light beheld.
Since then a star fixed on his head hath shined,
And a saint's image in his heart is shrined.

Ravished with joy, so graced by such a saint,
  He quite forgat his cell and self denaid;
He thought it shame in thankfulness to feint,
  Debts due to princes must be duly paid;
Nothing so hateful to a noble mind
As finding kindness for to prove unkind.

But ah! poor knight, though thus in dream he ranged
  Hoping to serve this saint in sort most meet,
Time with his golden locks to silver changed
  Hath with age-fetters bound him hands and feet.
Ay me! he cries, goddess, my limbs grow faint
Though I Time's prisoner be, be you my saint.

Far from triumphing court

Words by Sir HENRY LEA.



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- - ly for - gets Court's erst af - ford - - ing

gra - ces. The god - - - dess whom he served to

f

heaven is gone, And he on earth

dim. *p*

and he on earth in dark - - - ness left to moan.

dim. *p*

LADY, IF YOU SO SPITE ME.

VOICE.

La - dy, if you so spite me, so spite me,

LUTE.

Where - fore do you so oft, so

oft kiss, kiss and de - light me?

* The tail of this quaver is omitted in the original edition.

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Sure that my heart op-pressed, oppressed, Sure that my heart op-

-pressed, oppressed and o - ver-cloy - ed, May break,

may break thus o - verjoyed, o - ver - joy - ed,

If you seek to spill, to spill me, Come

kiss me sweet, come kiss me sweet, come kiss me sweet and kill me.

So shall your heart, your heart, your heart be eas - ed,

And I shall rest content and ___ die, and ___

die ___ well pleas - ed.

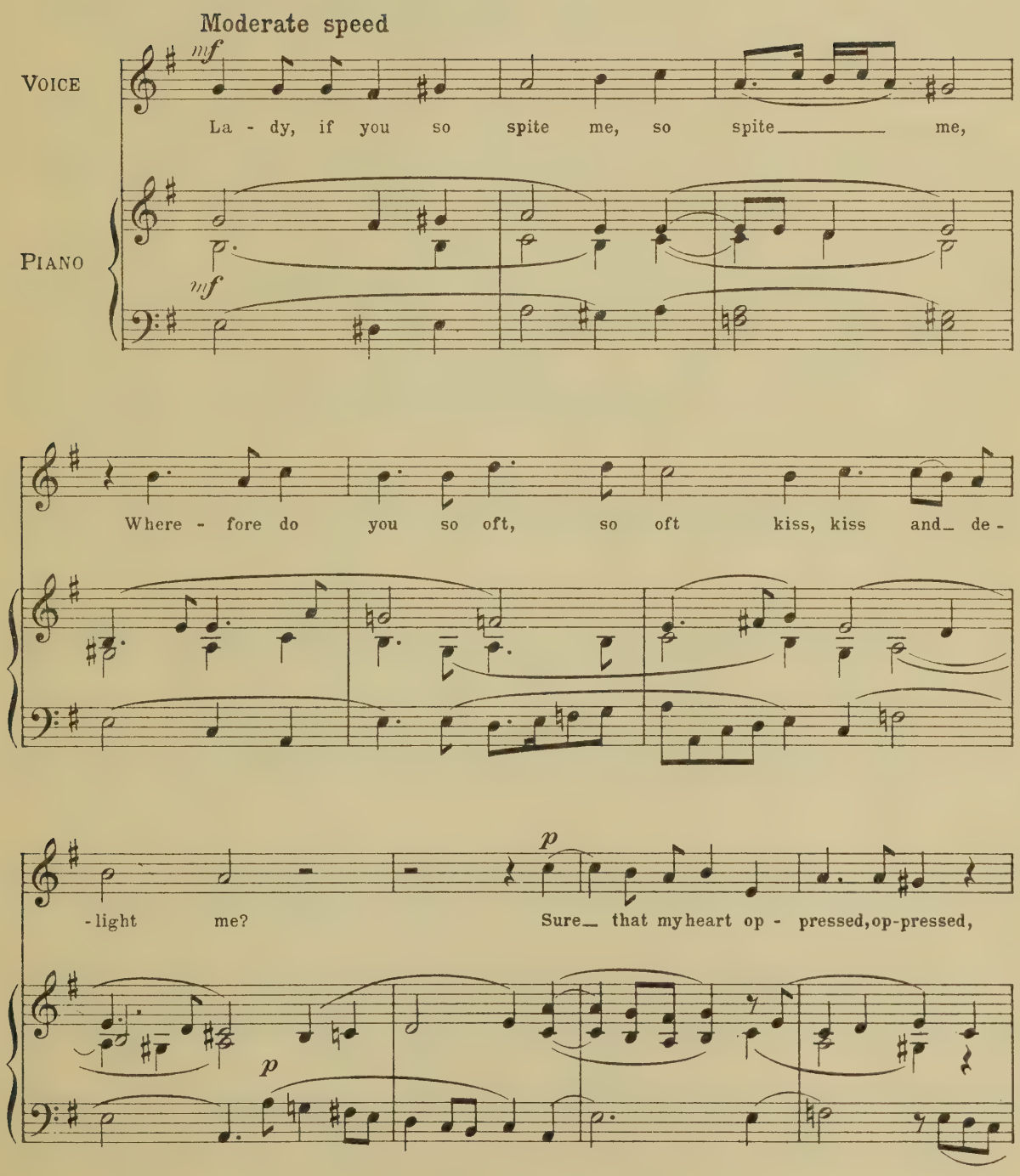
Lady, if so you spite me,
Wherefore do you so oft kiss and delight me,
Sure that my heart oppressed and overcloyed
May break, thus overjoyed?
If you seek to spill me
Come, kiss me, sweet, and kill me.
So shall your heart be eased,
And I shall rest content and die well pleased.

* Each of these groups of notes is printed in notes of twice the true value in the original edition.

✝ The bassus part has a minim B♮ here.

* ♭ is misprinted ♮ and followed by ♭ in the original edition.

Lady, if you so spite me



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cresc.

sure___ that my heart op - pressed, op-pressed and o - ver -

cresc.

mf *cresc.* *f*

- cloy - ed, May break, may break thus o - ver-joyed, o - ver -

mf *cresc.* *f*

mf

- joy - - ed. If___ you seek to

mf

p

spill, to spill me Come kiss me, sweet, come

p

mf

kiss me, sweet, come kiss me, sweet, and kill me.

mf

f

So shall your heart, your heart, your heart be eas - - -

f

dim.

-ed, And I shall rest con - tent and

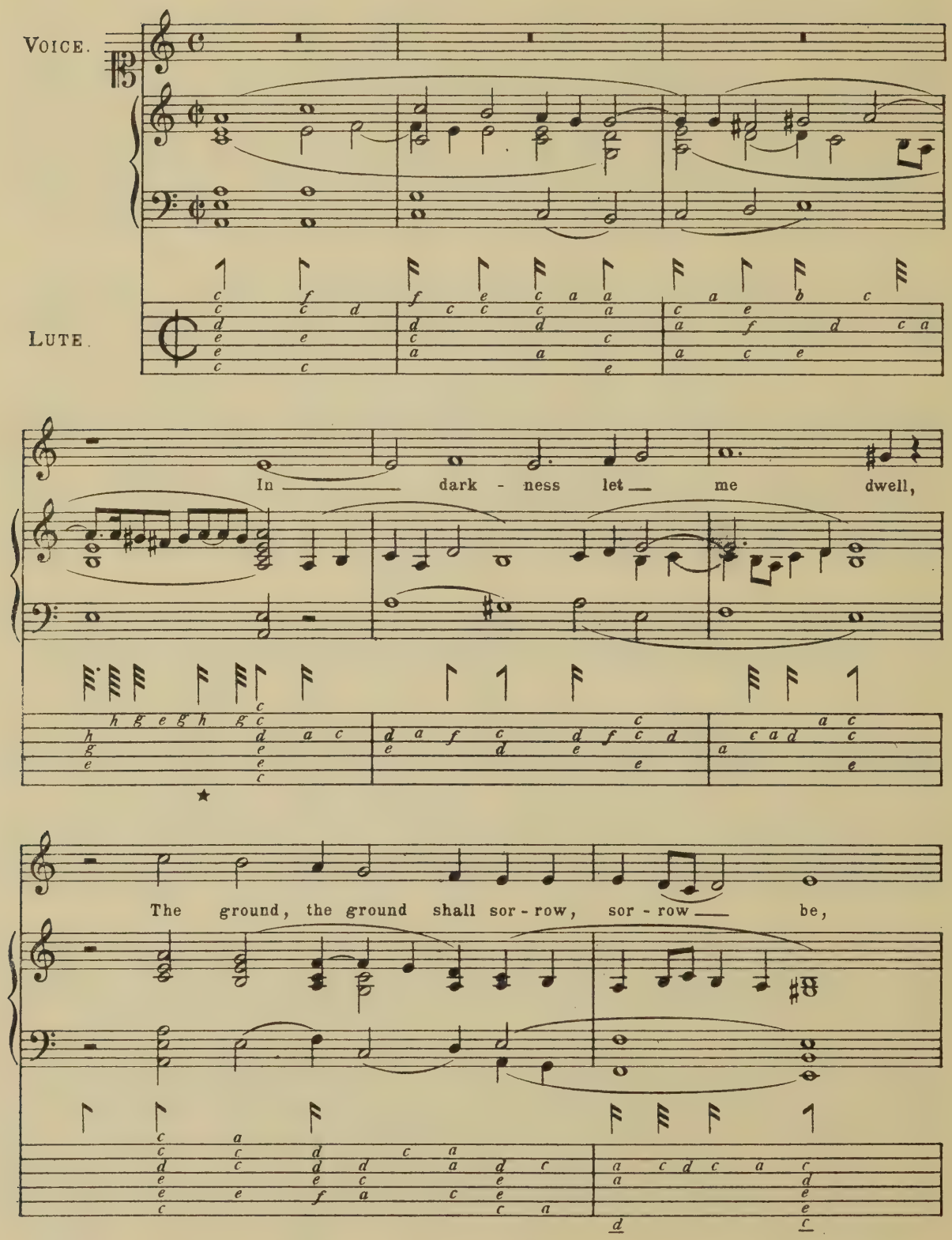
dim.

p *mf*

die, and die well pleas - - - ed.

p *cresc.* *mf*

In darkness let me dwell.



*♮ and ♮ omitted in the original edition.

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The roof de - spair to bar all,

all cheer-ful light from me, The walls of mar - ble

black that mois - tened, that mois - tened still shall

weep, still shall weep, My mu - sic, my mu - sic

hell - ish, hell - ish jar - ring sounds, jar - ring, jarring

sounds, to ba - nish, ba - nish friend - ly sleep.

*e is printed a string too low in the original edition

UPB

Thus wed - ded to my woes, And bed - ded

to my tomb, O, let me, liv-ing, die,

O, let me, living, let me, liv - ing, living, die, Till death, till death do come,

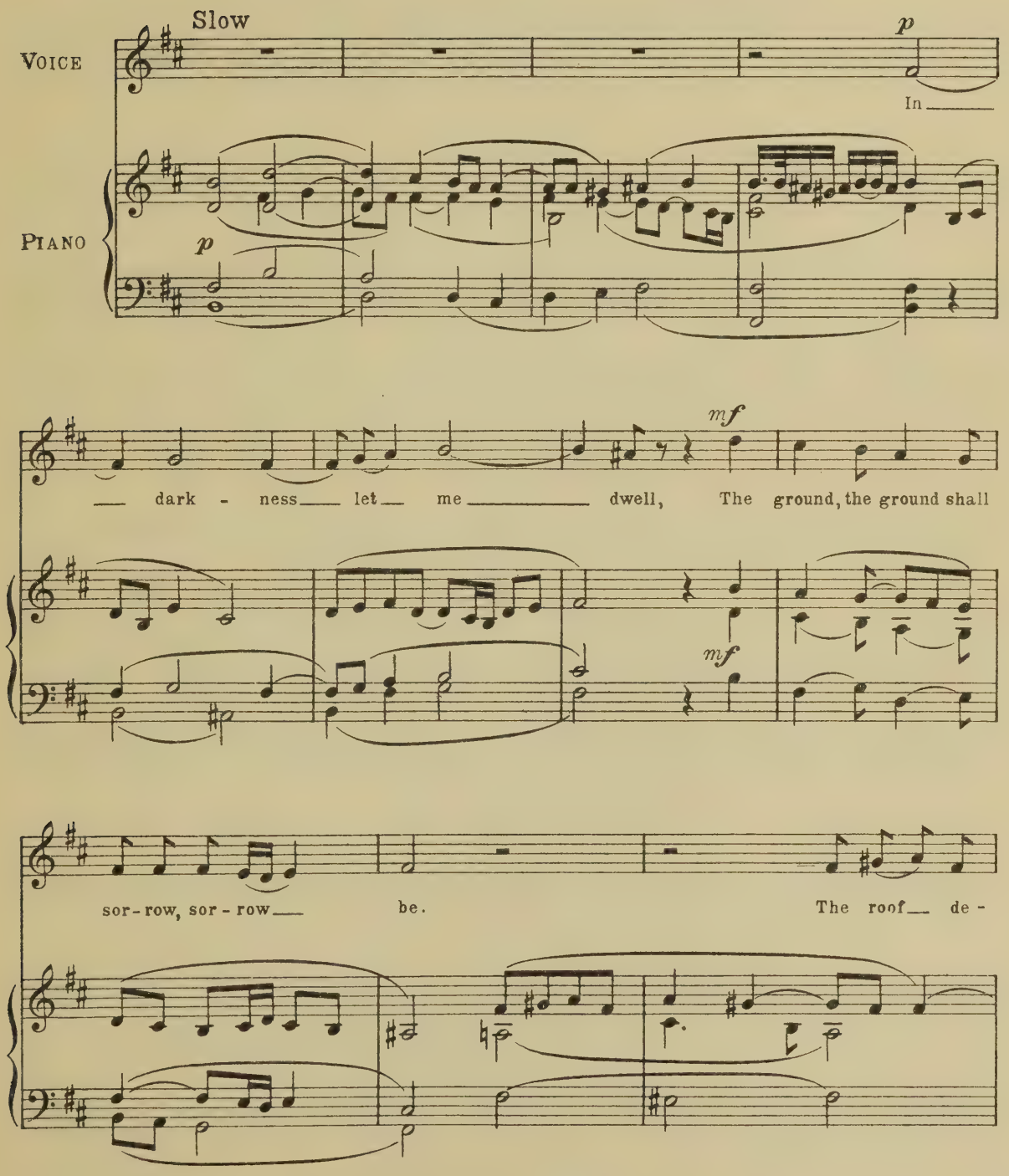
* *e* is misprinted below the line in the original edition.

till death, till death do come, till death, till death do come,

In dark - ness let me dwell.

In darkness let me dwell, the ground shall sorrow be;
The roof despair to bar all cheerful light from me;
The walls of marble black that moistened still shall weep;
My music hellish jarring sounds to banish friendly sleep.
Thus wedded to my woes, and bedded to my tomb
O let me living, living die, till death do come.

In darkness let me dwell



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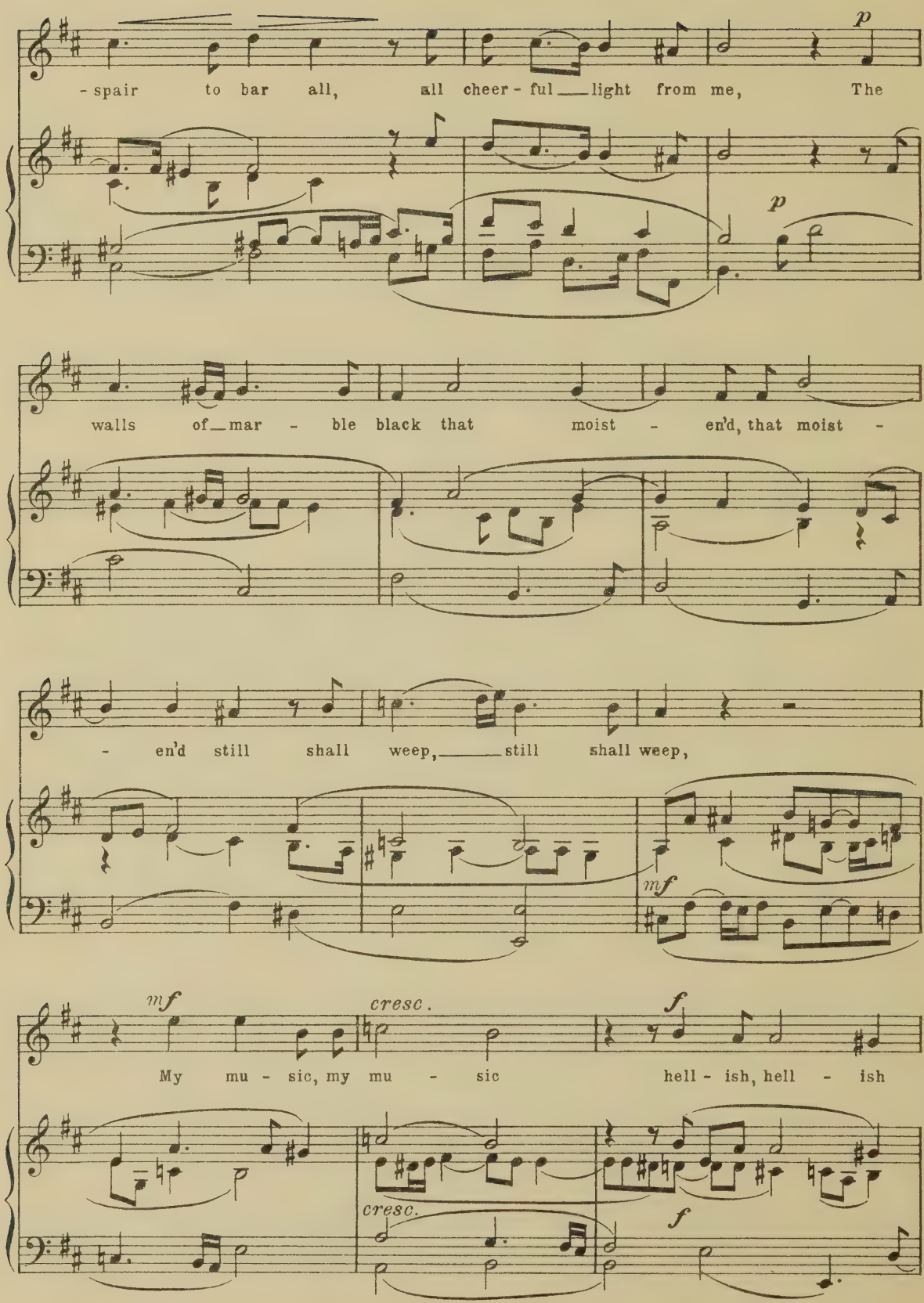
p
- spair to bar all, all cheer - ful light from me, The
p
walls of mar - ble black that moist - en'd, that moist -
- en'd still shall weep, still shall weep,
mf
mf
cresc.
f
My mu - sic, my mu - sic hell - ish, hell - ish
cresc.
f

jar - ring sounds, jar - ring, jar-ring sounds, to _____ ban -

- ish, ban-ish friend - ly sleep. Thus

wed - ded to my woes, And bed - ded to my

tomb, O _____ let me, liv - ing, die,

p

p

mf

cresc.

mf

dim. p poco rit. a tempo

O let me, liv-ing, let me, liv - ing, liv-ing, die.

dim. poco rit. a tempo p cresc. mf

mf p

Till death, till death do come, till death, till death do come, till

dim. p

death, till death do come In

pp pp

poco rit. ad lib.

dark - ness let me dwell.

poco rit.

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